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ABSTRACT

This guide includes a description of a Junior Orchestra class, part of the Quinmester Program. Sections in the guide are: a course description; enrollment guidelines; course of study objectives (which includes musicianship and performance requirement suggestions); content (discussing logistics, tone, pitch, articulation, dynamics and notation); and procedures, strategies and learning activities (which gives suggestions on choosing music for developing musicianship and technique in the young student). A short list of pupil resources and teacher resources concludes the document. ED 061 237 is related. (OPH)

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# AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

ORCHESTRA, JUNIOR

COURSE NUMBER: MUSIC: 5601

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 075313

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# ORCHESTRA, JUNIOR

COURSE NUMBER: MUSIC: 5601

Written by: Jim McCall

Phil Ryan and Joe Gregory

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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I. COURSE TITLE

Orchestra, Junior

II. COURSE NUMBER

5601

III. COURSE DESCRIPTION

A performance organization in which pupils develop increasing performance skills individually and in ensemble, with emphasis on stylistic characteristics of the music studied.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will have developed specific skills necessary for beginning orchestral experience. Consideration needs to be given to pupils,

1. Knowledge,
2. Performance skills, and
3. Motivation for study in determining appropriate placement for instruction.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The pupil will determine whether a study is in major or minor mode.
2. The pupil will aurally identify basic forms (A-B-A, rondo, sonata, minuet) of any given list of compositions.
3. The pupil will be able to execute medium-difficult rhythm patterns which contain the following notes and beats: whole, half, quarter, eighth, sixteenth.
4. The pupil will demonstrate an awareness of pitch by correcting and/or adjusting, his instrument or his execution.
5. The pupil will recognize the various orchestral instruments by timbre.
6. The pupil will show the ability to follow the baton.
7. The pupil will recognize styles of articulation, as staccato, legato, pizzicato, and portato.
8. The pupil will identify the first three flat and sharp key signatures.

B. Performance

1. The student will demonstrate proper position. He will maintain his instrument. He should be able to tune his instrument from a given "A." Bass players should be familiar with tuning harmonics.

2. The pupil will play combinations of rhythmic patterns which employ 4/4, 3/4, 2/4 and 6/8 meter.
3. The string pupils will play passages which utilize the following bowing styles: detaché, slur, staccato, martelé, marcato, portato, and portamento.
4. The pupil will perform etudes using the first three sharp and flat key signatures.
5. The pupil will play scales, arpeggios, and chords in these keys.
6. The pupil will play on his instrument melodies and studies which demonstrate his ability to use dynamics, phrasing, and pitch consciousness.
7. The pupil will demonstrate a growth in performance on his instrument.

VI. COURSE CONTENT

A. Development of performance skills

(These fundamentals will be stressed greatly until they are mastered, and are then developed concurrently with musical concept development.)

1. Logistics:

Care of instrument

Assembly of instrument

Adjustment of instrument

Maintenance of instrument (reeds, strings, mouthpieces, valves, sticks, percussion heads, and mallets)

2. Tone:

Control of the bow

Proper left hand finger position

Proper grip of the bow

Embouchure

Breath control

Stick and mallet control

3. Pitch:

Tuning of instrument

Position of left hand

Proper finger pressure

Aural perception

Embouchure

Breath control

4. Articulation:

Bowing

Slurs

Accents

Pizzicato (Left and right)

Tonguing (staccato and legato)

5. Dynamics:

Crescendo

Diminuendo

Forte combinations

Piano combinations

6. Notation:

Enharmonic tones

Music direction

D.C.

Repeat

D.S.

Coda

Various orchestral markings and signs

B. Development of Listening Skills

1. Orchestral balance

2. Orchestral tone center

3. Orchestral cohesiveness

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

These are to be suggestions for the use of the teacher, not to be considerd mandatory. Some are given in section VI. Each piece of music should be selcted for specific purposes, which should be explained in the teacher's guide.

Step 1

Instroduction of major scales

Review combinations of whole, half, quarter, notes and rests

Identification of orchestral instrument sounds

Bowing exercises (detaché, staccato)

Key signatures (C, G, F)

Maintenance and care of equipment

Tuning practice (Review bass harmonics)

Notation (repeats)

Step 2

Introduction to minor scales

Introduction to ABA form

Review combinations of eighth and sixteenth notes and rests

Adjustment of finger position to tone center

Baton exercises (rhythmic)

Bowing exercises (rhythmic)

Bowing exercises (spiccato)

Key signatures (D, Bb)

Review care of equipment

Tuning practice

Introduce arpeggios (major)

Dynamics

Step 3

Combinations of major and minor modes

Introduction of rondo form

Use of the dotted note combination

Baton exercise (portato)

Key signature (A, $E^b$)

Tuning practice

Introduction of arpeggios (minor)

Phrasing

Step 4

Introduction of sonata-allegro form

Explanation of 6/8 meter

Baton exercises (attacks)

Bowing exercises (slurs)

Tuning practice

Chordal harmonic structures

Pitch-discrimination exercises

Enharmonic tones

Step 5

Introduction of minuet forms

Baton techniques (releases)

Bowing exercises (combination slur and staccato)

Tuning practice

Pizzicato exercises

Clef signs

VIII. RESOURCES FOR PUPILS

Goehring, Edmund, String Masters. Cleveland, Ohio: Ludwig Music Publishers, 1952.

Herfurth, C. Paul, Music for Young Orchestra. Boston: Carl Fisher, 1961.

Rusch, Muller, Etudes and Ensembles. Illinois: Neil A. Kjos, 1964.

Rusch, Muller, Rhythms and Rhythmic Bowing. Illinois: Neil A. Kjos Music Company, 1964.

IX. RESOURCES FOR TEACHERS

Applebaum, Samuel, and Ployhar, James D., Adventures in Orchestra, 1968.

Belwin Inc., Building Better Strings and Orchestras. Rockville Center, New York.

Farkas, Philip, The Art of Brass Playing. Bloomington, Indiana: Brass publishers, 1962.

Isaac, Merle, Orchestral Folio. Rockville Center, New York.

Matesky, Rusch, Playing and Teaching String Instruments. Englewood Cliff, New Jersey: Prentice-Hall, 1965.